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ACCESSIONS AND NOTES

A GIFT OF JAPANESE AND CHINESE PAINTINGS. — A valuable collection of Japanese and Chinese paintings, which belonged to the late Charles Stewart Smith, has been given to the Museum by his heirs, Mrs. Charles Stewart Smith, Messrs. Charles S. Smith, Jr., and Howard C. Smith. This collection, consisting of screens, albums of paintings by Hokusai, and kakemonos, and forming a noteworthy addition to the Museum's growing collection of Oriental art, will be exhibited in the early autumn, when a more extended notice of it will be given.

RECENT BEQUESTS.—By the terms of the will of the late Mrs. Mary Mandeville Johnston, the Museum received a bequest of her collection of objects of art, to be known as the former property of Mr. and Mrs. Edward W. S. Johnston. The collection as accepted embraces over three hundred pieces of Staffordshire printed ware, with English and American scenes, in blue, black, and other colors; a large number of lustreware pitchers; some Bennington pottery; several pieces of Wedgwood, and a number of Italian, French, German, and Dutch seventeenth and eighteenth century faience wares.

The Museum has received by the will of the late Mrs. Fredericka Gade, a bequest of \$5,000 in memory of her brother Henry Gade, deceased.

From Mrs. Augusta G. Genet, by bequest, has been received a fan brought from Italy by Napoleon on his return from the Italian campaign and presented to Madame Campan (Jeanne Louise Henriette Genêt) by the Empress Josephine. With the fan came the following delightful letter from Madame Campan to her sister-in-law in New York (the wife of Citizen Edmond Charles

Genêt), written at Mantes on April 20, 1816, near the close of her eventful life as a French teacher during the stormy days of the French Republic:

DEAR SISTER,

I know you speak and write in French a thousand times better than I can do it in your language, but I will endeavour to express in it my love for you, and my gratitude that you made it a dear task to your heart to embellish my dear Genet's life; it would have been my lot if he had remained a French citizen; he is my dear brother, my best, my only friend; if it was not for my numerous years, for the fear of the sea, for the love, the foolish, the imperious love of the native land, or rather of the native habits and practices of life, I should cross the sea, and unite with you and my dear nephews (?) as a good old grandmother, but, my dear, I am sixty-four years of age, and it is over 48 years that I wear out myself in the noisy world, which makes me still older than by the number of years. So I must remain peacefully and dully in a little corner of our country till God recalls me from a world where I played my unhappy part in a time when it was not at all a comfortable place, but neither me nor my contemporaries had no notion of what would happen among men in this cruel and bloody age; otherwise certainly all of us would have solicited from the divine providence to undertake our travel or voyage an age sooner or an age later.

Be so good, my dear sister, to accept of a French fan which I made use of the day I was presented to the Empress Mary Louisa — there is not a court in Europe where I intend, were I to live sixty years more, to be presented —

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Mantes is a country town, in which the appearance of a fan in mother pearl should be the topic of public conversations. So, my dear, it is a great satisfaction to me to think that it will make a good and natural figure in your agreeable societies in New York, where I know that a modest elegance united with taste and graces distinguish all your ladies.

I write very seldom in English, and Gallicisms must be frequent in my Eng-

lish style, but, my dear sister, that mixture of the two dialects must be more easily comprehended by an American lady married with a French man.

let me partake something of your tender affections for my dear brother, and believe my forever your good and devoted sister
GENET CAMPAN

RECENT ADDITIONS OF PAINTINGS.—Three pictures exhibited at the recent exhibition of the National Academy of Design have been bought out of the Hearn Fund. These are as follows:

In the Connecticut Hills, by Ben Foster. Mr. Foster was born in 1852 at North



SILVER CLOUDS, ARIZONA, BY ALBERT L. GROLL

I kiss my dear namesake and will live long enough, I hope, to send her her first French library. Adieu, my dear sister, tho too much talk was made about my poor *individu*. I am nothing but a good, sincere, and tender-hearted woman, convinced that all sorts of celebrity for one of our sex is a chastisement from heaven and I never aimed at it, but was thrown into it by an irresistible chain of misfortunes. Adieu, my dear sister,

Anson, Maine. He was a pupil of Abbott H. Thayer in New York and of Morot and Merson in Paris. He lives in New York City. Landscapes by him are owned by the Luxembourg in Paris and by most of the prominent American galleries.

Mayfair, by Gifford Beal, is a recent work, having been painted in 1913. Gifford Beal was born in New York in 1879 and has studied under William M. Chase and others in his native city.

Silver Clouds, Arizona, by Albert L. Groll, is an example of a number of pictures of Arizona and New Mexico scenery painted by this artist. Mr. Groll was born in 1866

in New York. His artistic studies were carried on in Munich under Gysis and Loefftz.

WATER-COLOR DRAWINGS BY WILLIAM BLAKE.—The representation of Blake's work in the Museum collection, which has hitherto consisted of *And She Shall be Called Woman* and *The Flight into Egypt*, both bought in 1906, has been increased by two extremely important examples. One

lion roareth; and when he cried, seven thunders uttered their voices.

"And when the seven thunders had uttered, I was about to write; and I heard a voice from heaven saying unto me, Seal up these things which the seven thunders uttered, and write them not.

"And the angel which I saw stand upon the sea lifted up his hand to heaven."

This drawing was one of those made for Blake's patron, Mr. Butts. Later it was



IN THE CONNECTICUT HILLS, BY BEN FOSTER

of these illustrates the following passage from the tenth chapter of *Revelations*, beginning at the first verse and ending at the sixth:

"And I saw another mighty angel come down from heaven, clothed with a cloud; and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire.

"And he had in his hand a little book open; and he set his right foot upon the sea, and his left foot on the earth.

"And cried with a loud voice, as when a

owned by Mrs. de Putron of Rodwell Rectory, from whom it passed into the possession of G. B. Windus. In the catalogue by W. M. Rossetti appended to *Gilchrist's Life of Blake*, it is numbered 172 under the caption: *And the angel which I saw lifted up his hand to heaven.*

The second drawing represents the wise and foolish virgins. The text is found in the following verses from the twenty-fifth chapter of *St. Matthew*:

"And at midnight there was a cry made,

Behold the bridegroom cometh; go ye out to meet him.

"Then all those virgins arose and trimmed their lamps.

"And the foolish said unto the wise, Give us of your oil, for our lamps are gone out.

"But the wise answered, saying, Not so; lest there be not enough for us and you; but go ye rather to them that sell, and buy for yourselves."

This drawing also was made for Mr. Butts and charged for in Blake's account, May 12, 1805. Sir Thomas Lawrence later ordered a replica of the composition, for which he paid fifteen guineas.¹ Our version is numbered 64 in the catalogue referred to above and comes indirectly from the Windus Collection.

The Wise and Foolish Virgins is a remarkable work, admirable in all points, particularly so in the fullness and clarity of its arrangement and in the dramatic contrast of the figures. The style of the composition is sculptural and recalls the designs of the great Gothic artists, as do many of the best of Blake's conceptions. The angel sounding the trumpet which announces the coming of the bridegroom soars horizontally, filling the upper part of the picture; below at the left the wise virgins, side by side with lamps lit, go forth serenely to welcome the bridegroom, leaving behind them the turbulent group of the foolish virgins throwing themselves about in their distraction. B. B.

THE ALTMAN COLLECTION has been transferred from Mr. Altman's house to the Museum, where it will remain in storage until the opening of the galleries which are being prepared for its temporary installation, probably in November. These galleries are Nos. 35-39 inclusive, on the second floor, in which the Crosby Brown Collection of Musical Instruments was exhibited until recently. This collection is now being installed in its new quarters on the first floor, galleries 26-29. Following Mr. Altman's wish that his two secretaries, Theodore Y. Hobby and Arthur J. Boston, should continue to care for his collection after it passed into the possession of the

¹Gilchrist's *Life of Blake*, p. 377.

Museum, and the provision which he made accordingly in his will, our Trustees have appointed Mr. Hobby Keeper of the Altman Collection, and Mr. Boston Assistant.

LOAN EXHIBITION AT THE MUNICIPAL GALLERY.—At the request of a committee of the Board of Education, the Trustees of the Museum have consented to lend to that board, for exhibition in the Municipal Art Gallery of the Washington Irving High School, a selection of modern oil paintings and watercolors belonging to the Museum, which are not at present hung in our own galleries for lack of space. The exhibition will be for the months of July, August, and September and will consist of about sixty-six pictures, filling both the upper and lower galleries of the school. It will include examples by both American and foreign artists of the nineteenth and twentieth centuries, in the selection of which care has been taken to make a display that shall be popularly attractive, and creditable alike to the Museum and the school.

MEMBERSHIP.—At a meeting of the Board of Trustees of the Museum, held on Monday, May 18th, Gordon Knox Bell was elected a Fellow for Life, and eight persons were made annual members.

EDUCATIONAL WALKS.—On the evening of May 2nd another Educational Walk in the Museum was conducted by Mr. S. Liberty. After a talk on Sculpture given in Yiddish by Mr. S. Raskin, the group, over three hundred and fifty in number, saw some of the sculpture in the Museum collection. By these walks the art in the Museum reaches foreign-speaking people in the city; of those present at this second walk, forty per cent could not speak English.

CONVENTION OF THE AMERICAN FEDERATION OF ARTS.—The American Federation of Arts, organized in May, 1909, for the purpose of uniting in closer fellowship all workers in the field of Art, and encouraging the development of Art and its appreciation in America, and now embracing in its membership over two hundred Museums, Art Associations, Art Commissions,

Public Libraries, Universities, and Clubs, held its fifth annual convention in Chicago from May 21st to 23d.

This being the first session of the association held outside of Washington, its headquarters, the program was arranged with special reference to the chapters in the West which might find Chicago a more convenient meeting-place than the more Eastern city. After the address of welcome by Chicago's Mayor, Hon. Carter H. Harrison, the first session was devoted to the Progress of the Problems of Art in American Communities, with papers on Municipal Parks and Playgrounds, by R. Clipston Sturgis, President of the American Institute of Architects; Art as an Asset to the State, by Maurice I. Flagg, Director of the Minnesota State Art Society; and Art in Trades, by William Sloane Coffin, Founder of the Art in Trades Club, New York. The second session was devoted to the subject of Art Commissions: Their Contribution to the Solution of Problems of Art, with papers by Charles Moore, Member of the National Commission of Fine Arts, on the Selection of Artists to Execute Public Works; Thomas Allen, Chairman of the Boston Art Commission, on Experiences in Practice; and Lorado Taft, on Western Art Commissions.

At the third session, the general topic, How the American Federation of Arts Can Assist in the Solution of Problems of Art in American Communities, was discussed in papers, Why The American Federation Was Formed, by Leila Mechlin, Secretary of the Federation; The History of the Federation, by Charles L. Hutchinson, President of the Chicago Art Institute; and the Scope of the Federation, by Robert W. de Forest, its President.

At the last session there was read a paper by John E. D. Trask, Director of Fine Arts of the Panama-Pacific Exposition, on the Influence of World's Fairs on the Development of Art.

The convention was well attended and much interest was manifested in the work of the association, especially in the plans for its continued extension through its three main channels: exhibitions, lectures, and its publications, *Art and Progress*, a

monthly magazine, and *The Art Annual*, a general directory of artists and societies of art, formerly published by Miss Florence N. Levy, its editor, but now taken over by the Federation, Miss Levy continuing as its editor.

Any readers of the BULLETIN who may be interested in the work of the Federation and desire to contribute to it, are requested to communicate with the Secretary, 1741 New York Avenue, Washington, D. C.

THE AMERICAN ASSOCIATION OF MUSEUMS.—The ninth annual meeting of The American Association of Museums, under the presidency of Benjamin Ives Gilman, Secretary of The Boston Museum of Fine Arts, was held in Milwaukee and Chicago, beginning May 19th and extending through the 21st. Its sessions in Milwaukee were held at the Public Museum, and in Chicago at the Art Institute, where the sessions of the Federation of Arts were also in progress, and where the two societies came together in meetings to which each invited the other, and at luncheons tendered by the Art Institute. The convention was welcomed at Milwaukee by the Mayor of the City, Hon. G. A. Bading, after which its time, as in Chicago, was chiefly devoted to papers, discussions, and visits to the museums.

Among the papers were Coöperation between the Schools and Museums in the Leading Countries of Europe, by C. S. Rathmann; The Use of Museum Objects for Instruction in the History of Civilization, with reports upon experiments tried at the American Museum of Natural History, at the Children's Museum of Brooklyn, and the Children's Museum of Boston; The Use of Motion Pictures in Museums, by the Secretary of the Association, Paul M. Rea of Charleston, S. C.; and European Outdoor Museums, by Edward K. Putnam.

CATALOGUE OF JAPANESE ARMOR.—The Museum would be glad to obtain two or three copies of Handbook No. 14 of its own publications, A Catalogue of the Loan Collection of Japanese Armor, prepared by Bashford Dean, and published in 1903.